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ABSTRACT

This paper summarizes four years of experience in student evaluation of the cocurricular production program of the Department of Theatre Arts at the University of Kentucky. The data gathering had two goals: generating data that would be useful in the evaluation of theatre faculty during the annual merit-evaluation process and generating data that would be helpful in evaluating the overall artistic effort of the department. The program is described as an example of one kind of evaluation process for theatre programs. The paper presents data from the evaluations, reports on changes made as the evaluation process matured, and elaborates on possible values in such evaluations. Copies of evaluation forms used to collect data are included as appendixes. (AA)

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STUDENT EVALUATION OF CO-CURRICULAR PRODUCTION ACTIVITY

J. Robert Wills

Four years ago, during the academic year 1972-73, the Department of Theatre Arts at the University of Kentucky began a program of student evaluation designed to help determine levels of excellence in the co-curricular production program as measured by student attitudes toward departmental activity. Using student evaluations, devised and administered in much the same way as the student course evaluation, we hoped to assess how effectively production activity was fulfilling both artistic and educational standards. Two goals were paramount: 1) generating data that could prove useful in the evaluation of theatre faculty during the annual Merit Evaluation process; and 2) generating data that could prove helpful in evaluating the overall artistic effort of the Department. The first evaluation tools, together with statements of philosophy and some preliminary data were reported in the *ACA Bulletin* (Issue #5: October, 1973). The current report provides a four-year summary of the evaluation results: it offers by example one kind of evaluation process for theatre programs, presents data drawn from the evaluations, reports on changes made as the evaluation process has matured, and elaborates further on the possible value for the use of such data.

I. PRODUCTION EVALUATION FORMS

Evaluation Forms A and B, devised to measure the effectiveness of individual faculty members have remained basically unchanged since 1972, undergoing only slight alteration to remove the initial sexism and to rephrase or eliminate ambiguous questions. The forms as currently used are presented in Appendix I.

The production Evaluation Form, on the other hand, has changed considerably. Initially titled the Performance Rating Scale, it invited students to evaluate productions in two ways: first, from an audience point-of-view in terms of overall theatrical excellence; and second, from a participant's point-of-view in terms of personal value and growth derived from the production. Students rated all plays from an audience viewpoint and only those from a participant's standpoint in which they participated. Two years ago the form was enlarged to include the rating of acting, directing, choice of play, setting, lighting, costumes, atmosphere of production, and technical direction. Retitled the Production Evaluation Form, it became a comprehensive tool for student evaluations of productions. The form currently used is presented in Appendix II.

Each year at season's end students have been encouraged to complete the three evaluation forms, rating each ticketed play in ways described above. To date, twenty-six productions have been evaluated. The resulting data reveal much about the department's overall production program, as well as about individual faculty members and their contributions to that program. Yet the data need to be analyzed with care, for they offer insight into student perception of production activity rather than a truly objective measure of excellence. They represent student perception of performance achievement and, perhaps more importantly, student perception of the relationships between various productions. Viewed this way, the results prove important because they measure what students think and feel about departmental activity.

II. EVALUATION OF PERFORMANCE EXCELLENCE

By far the most useful data has come in compiling, from the Production Evaluation Form, the ratings for Performance Excellence and Participant Value. These ratings, available now for all ticketed plays produced over a four-year period of time, document student perception of departmental effectiveness, while suggesting that students do perceive and report differences between productions.

Individual plays produced since the 1972-73 season and their student evaluted level of Performance Excellence are as follows:

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DISTRIBUTION SCALE: PERFORMANCE EXCELLENCE RATING

5 = Excellent; 4 = Above Average; 3 = Average; 2 = Below Average; 1 = Poor.

Title of Play	Ratings	Rank
Story Theatre	4.5	1
Self-Accusation	4.4	2 (T)
The Sea Horse	4.4	2 (T)
Marat/Sade	4.2	4 (T)
Transparent Morning	4.2	4 (T)
Time of Your Life	4.1	6
Old Times	4.0	7 (T)
The Birds	4.0	7 (T)
Taming of the Shrew	4.0	7 (T)
Roots	3.7	10
Echoes	3.6	11 (T)
The Firebugs	3.6	11 (T)
Noah	3.6	11 (T)
Female Transport	3.6	11 (T)
Mockinpott	3.5	15 (T)
The Rimers of Eldritch	3.5	15 (T)
House of Blue Leaves	3.4	17 (T)
Sneaky Fitch	3.4	17 (T)
Day of Absence	3.2	19
Woyzeck	2.5	20
Dutchess of Malfi	2.4	21
Mad Quartet	2.1	22 (T)
Joe Egg	2.1	22 (T)
Tango	2.0	24
Our Town	1.8	25
Trojan Women	1.2	26

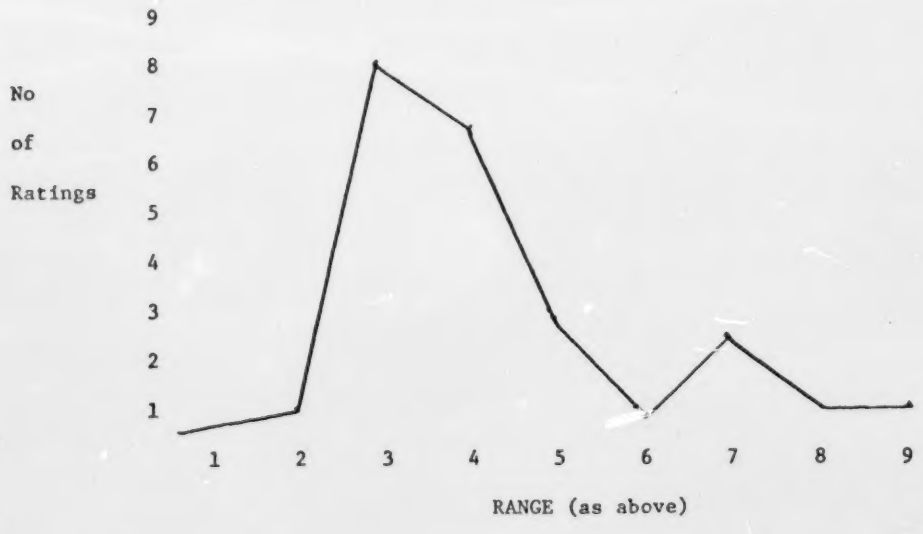
The ratings for the Performance Excellence of these plays range from a high of 4.5 to a low of 1.2. The mean rating is 3.35. Eight plays (31%) are rated lower than the mean, while 18 plays (69%) are rated higher. The median rating is 3.6. Both the upper and lower halves include productions from all four seasons.

A frequency distribution for all the Performance Excellence ratings reveals that fifteen plays (58%) cluster at ratings of 3.5 to 4.4, that only one play (4%) is rated 4.5 or higher, that three plays (11%) are rated 3.0 to 3.4:

FREQUENCY OF DISTRIBUTION: PERFORMANCE EXCELLENCE

	Range	No. of Ratings	Percent of Ratings
1)	5.0	0	0%
2)	4.5-4.9	1	4%
3)	4.0-4.4	8	31%
4)	3.5-3.9	7	27%
5)	3.0-3.4	3	11%
6)	2.5-2.9	1	4%
7)	2.0-2.4	4	15%
8)	1.5-1.9	1	4%
9)	1.0-1.4	1	4%

This results in a curve skewed to the lect, with a positive mode that is quite high:



Students evidently perceive departmental productions as having a fairly high level of quality, even though norm referencing might suggest a pattern of judgment somewhat similar to student trends in course evaluation: students tend to be beneficent in their considerations. Yet the average rating is 3.35, only slightly higher than the 'average' score noted in the instructors. More important, perhaps, students do make distinctions between productions, declaring some to be better than others, some to be worse than others. Whatever the individual criteria for judgment, the relationship between plays may prove to be more useful than the numerical ratings themselves.

III. EVALUATION OF PARTICIPANT VALUE

If students consider the Performance Excellence of most productions to be high, they consider the value to themselves as participants to be even higher, as the following distribution scale for the four-year period suggests:

DISTRIBUTION SCALE: VALUE TO PARTICIPANT RATINGS

5 = Excellent; 4 = Above Average; 3 = Average; 2 = Below Average; 1 = Poor.

Title of Play	Rating	Rank
The Sea Horse	5.0	1
Female Transport	4.8	2
Old Times	4.7	3
The Firebugs	4.6	4
Roots	4.5	5
Transparent Morning	4.4	6 (T)
The Birds	4.4	6 (T)
Marat/Sade	4.2	8 (T)
Story Theatre	4.2	8 (T)
Time of Your Life	4.2	8 (T)
House of Blue Leaves	4.1	11 (T)
Self-Accusation	4.0	13 (T)
Mockinpott	4.0	13 (T)

Title of Play	Rating	Rank
Noah	3.9	15
Sneaky Fitch	3.7	16
Day of Absence	3.6	17
Rimers of Eldritch	3.3	18
Woyzeck	3.0	19 (T)
Duchess of Malfi	3.0	19 (T)
Joe Egg	3.0	19 (T)
Tango	2.6	22
Trojan Women	2.5	23
Our Town	2.4	24
Mad Quartet	2.1	25
Echoes	2.0	26

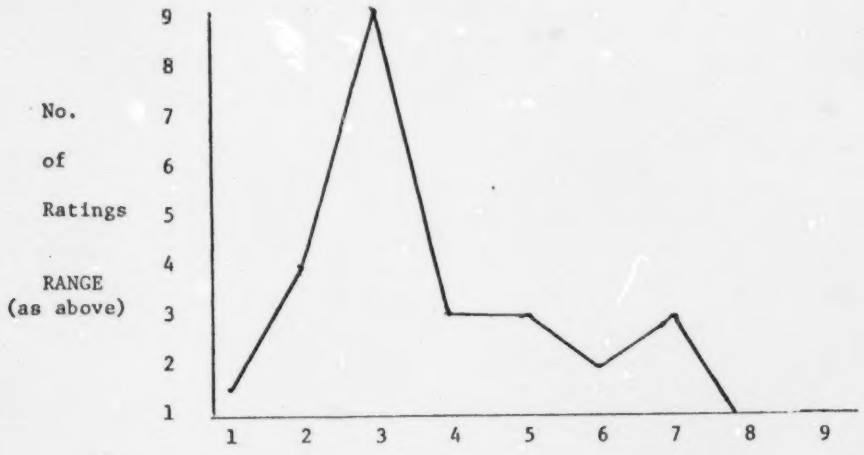
The rating range is 3.0, from a high of 5.0 to a low of 2.0. The mean rating is 3.7; the median, 4.0. Both the mean and the median are higher than the similar figures for Performance Excellence, and the range is .7 more narrow. What seemed to be true in 1972-1973 seems to be true for the entire four year period: students consistently believe they are getting higher value than their audiences.

A frequency of distribution scale for all the Value to Participant ratings shows that 9 plays (35 percent) cluster at the ratings 4.0 - 4.4, that 5 plays (19 percent) are rated 4.5 or higher, that 7 plays (27 percent) are rated 3.0 - 3.9, that 5 plays (19 percent are rated 2.0 - 2.9, and that no plays are rated below 2.0:

FREQUENCY OF DISTRIBUTION: PARTICIPANTS VALUE

	Range	No. of Ratings	Percent of Ratings
1)	5.0	1	4%
2)	4.5-4.9	4	15%
3)	4.0-4.4	9	35%
4)	3.5-3.9	3	12%
5)	3.0-3.4	3	12%
6)	2.5-2.9	2	8%
7)	2.0-2.4	3	12%
8)	1.5-1.9	0	0%
9)	1.0-1.4	0	0%

Once again, this results in a curve skewed to the left, with a positive mode that is even higher than that for Performance Excellence:

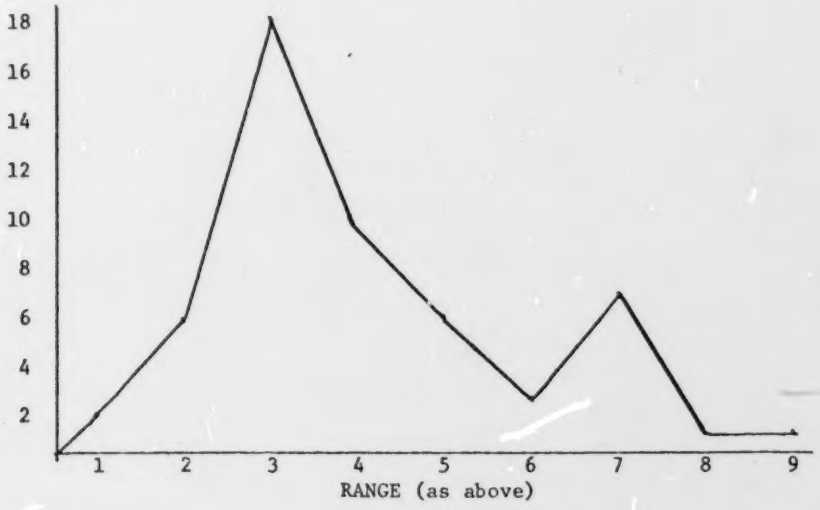


In all, parallels between ratings for Performance Excellence and ratings for Participation Value seem strong, and a distribution of frequency scale for the combined categories demonstrates that students see the bulk of their experience, based on these two criteria, as above average: they rate 25 plays (59 percent) at 3.5 or higher, and 14 plays (33 percent) in the 4.0-4.4 range; only 2 plays (4 percent) are rated below 2.0.

FREQUENCY OF DISTRIBUTION: COMBINED RATINGS FOR PERFORMANCE EXCELLENCE AND PARTICIPANT VALUE

	Range	No. of Ratings	Percent of Ratings
1)	5.0	1	2%
2)	4.5-4.9	5	10%
3)	4.0-4.4	17	33%
4)	3.5-3.9	10	19%
5)	3.0-3.4	6	12%
6)	2.5-2.9	3	6%
7)	2.0-2.4	7	13%
8)	1.5-1.9	1	2%
9)	1.0-1.4	1	2%

The resulting curve again has a strong positive mode:



IV. CONCLUSIONS: PERFORMANCE EXCELLENCE AND PARTICIPANT VALUE

Several generalized conclusions can be drawn from the above data:

1) Students can and do perceive differences in quality between productions, and are willing to report those differences through the evaluation tool.

2) Students feel they receive more value than their audiences.

3) Identification of an "average" production proves difficult, because student ratings undoubtedly reflect both unconscious standards built into the overall program and differing individual levels of expectation; yet a balance seems to exist between those students who are content with mediocrity and those who are discontent with excellence;

4) Students think that their value as participants increases as performance excellence grows higher.

5) Students think the quality of departmental activity is growing stronger. A breakdown of the ratings according to season (in data not presented in this report) reveals that the median rating for Participant Value has increased each year, from 3.0 (1972-73) to 4.0 (1973-74) to 4.3 (1974-75) to 4.5 (1975-76). The median rating for Performance Excellence has also increased. Although the 1974-75 rating shows a drop back to the 1973-74 level, each of the last three seasons has been rated considerably higher than the first: 3.6 (1973-74 and 1975-76) and 3.8 (1974-75) compared to 2.4 (1972-73).

V. EVALUATING FACULTY DIRECTORS

The Production Evaluation Form also provided information for measuring individual faculty activity, but thus far the available data has proven most useful in one specific area: directing. Like most universities, the University of Kentucky has more directors on the faculty than other theatre artists, and comparisons between personnel who perform similar jobs is more valid than other kinds.

Ratings for Excellence in Directing are available for all faculty-directed plays during the past three seasons, and the distribution scale for such ratings is as follows:

DISTRIBUTION SCALE: EXCELLENCE IN DIRECTING

Play	Directing Excellence	Rank
Story Theatre	4.99	1
Self-Accusation	4.80	2
Time of Your Life	4.60	3
Sneaky Fitch	4.55	4
Transparent Morning	4.45	5
The Birds	4.44	6
The Sea Horse	4.43	7
Mockinpott	4.37	8
Noah	4.03	9
Roots	3.94	10
Rimers of Eldritch	3.80	11
Our Town	1.77	12

The range is 3.22, from a low of 1.77 to a high of 4.99. The mean rating is 4.2. The median rating is 4.43. Both figures are higher than the "above average" score noted on the instructions. Either the level of faculty directing is exceptionally high or students, as has been suggested for course evaluations, tend to offer inflated ratings. Yet one directing job is rated 1.77, and, even with a higher average rating, comparisons between productions prove revealing.

Four faculty directors are represented. Knowing that all plays directed by two faculty fall below the median while all plays directed by the other two faculty lie at or above the median makes clear why the patterns in the following compilations remain surprisingly consistent, and why the ranking order of directors remain unchanged regardless of category measured.

DIRECTING EXCELLENCE

Director	No. of Plays Directed	Average Rating	Rank
#1	2	4.57	2
#2	3	4.03	3
#3	5	4.62	1
#4	2	2.91	4

Range: 1.71
High: 4.62
Low: 2.91
Mean: 4.08

The Performance Excellence and Value to Participants ratings for plays directed by different faculty directors reveals a similar pattern. These figures are available for a four year period and relate to five different directors, as the following distribution scale shows. (Ratings for Directing Excellence are noted only for those plays presented in the last three years.)

PRODUCTION EVALUATION BY DIRECTOR

Director	Performance Excellence	Participation Value	Directing Excellence
#1	4.1	4.2	4.6
#1	3.1	3.7	4.5
#1	4.2	4.1	---
#2	3.5	4.0	4.4
#2	3.5	3.3	3.8
#2	3.7	4.5	3.9
#3	4.2	4.4	4.5
#3	4.4	5.0	4.4
#3	4.5	4.2	5.0
#3	4.0	4.4	4.4
#3	4.3	4.0	4.8
#3	4.2	4.2	---
#4	1.8	2.4	1.8
#4	3.6	3.9	4.0
#4	2.4	3.0	---
#4	1.2	2.5	---
#5	2.1	2.1	---
#5	3.6	2.0	---

From this data several comparative analysis are possible, though the relationships are continuously similar:

PERFORMANCE EXCELLENCE BY DIRECTOR

Director	No. of Plays Directed	Average Ratings	Rank
#1	3	3.83	2
#2	3	3.62	3
#3	6	4.28	1
#4	4	2.25	5
#5	2	2.85	4

Range: 2.03
High: 4.28
Low: 2.25
Mean: 3.37

PARTICIPATION VALUE, BY DIRECTOR

Director	No. of Plays Directed	Average Rating	Rank
#1	3	4.00	2
#2	3	3.93	3
#3	6	4.37	1
#4	4	2.95	4
#5	2	2.05	5

Range: 2.32
High: 4.37
Low: 2.05
Mean: 3.46

COMPOSIT AVERAGE: DIRECTING, EXCELLENCE, PERFORMANCE EXCELLENCE AND PARTICIPATION VALUE

Director	No. of Plays	Average Rating	Rank
#1	2	4.04	2
#2	3	3.84	3
#3	5	4.43	1
#4	2	2.93	4

Range: 1.50
High: 4.48
Low: 2.93
Mean: 3.81
Median: 3.17

COMPOSIT AVERAGE: PERFORMANCE EXCELLENCE AND PARTICPATION VALUE:

Director	No. of Plays	Average Rating	Rank
#1	3	3.91	2
#2	2	3.75	3
#3	4	4.31	1
#4	4	2.60	4

Range: 1.71
High: 4.31
Low: 2.60
Mean: 3.64
Median: 3.83

Taken together, these figures strongly suggest, according to student perception, that faculty members can be categorized according to directorial effectiveness. In this case, director #2 consistently rates slightly above average and directors #1 and #3 consistently rate at even higher levels of achievement, while directors #4 and #5 rate considerably below average. Yet students also perceive differences in the work of individual directors. Director #4, for example, has a rating range for Performance Excellence of 2.4, from 1.2 to 3.6, suggesting that students do not "*loc*" faculty performance into pre-assumed categories.

VI. EVALUATING OTHER FACULTY ARTISTS

Data available from the evaluation process also has application to faculty members in areas other than directing. Because our situation, like others, tends to confine such activity to one faculty member, the rating results prove most useful because they suggest that students perceive differences in the work of a single faculty member and because they relate differences between faculty in different areas. While this report will not analyze or present all the available information, Appendixes III and IV present the distribution scales for other categories rated on the Production Evaluation Form. (It should be noted that not all productions thus listed rate faculty work: several productions had student designers and/or technicians in various categories.) Appendix V presents the distribution scale for student evaluation of play choice.

VII. EVALUATING TOTAL AVERAGES

At least one further category of ratings drawn from the student evaluation of productions has proven useful: the composite average of all categories rated for a single production. Perhaps more than any other single figure this rating reveals overall student perception of a given production's total excellence. It is this perception that reveals how a given production contributes to the total life of the department. The ratings, drawn for the past two seasons from the Production Evaluation Form, and drawn for the earlier two seasons from the Performance Rating Scale and Evaluation Forms A and B, are as follows, with both ends of the scale containing plays from all four seasons:

DISTRIBUTION SCALE, COMBINED OVERALL AVERAGE RATING

Play	Ratings	Rank
Story Theatre	4.4	1
The Sea Horse	4.3	2 (T)
Transparent Morning	4.3	2 (T)

Play	Ratings	Rank
Marat/Sade	4.2	4 (T)
Self-Accusation	4.3	4 (T)
The Birds	4.1	6
Taming of the Shrew	4.0	7 (T)
Old Times	4.0	7 (T)
The Firebugs	4.0	7 (T)
Time of Your Life	4.0	7 (T)
Female Transport	3.8	11 (T)
Roots	3.8	11 (T)
Mockinpott	3.8	11 (T)
Noah	3.7	14 (T)
House of Blue Leaves	3.7	14 (T)
Rimers of Eldritch	3.6	16
Sneaky Fitch	3.4	17 (T)
Day of Absence	3.4	17 (T)
Woyzeck	3.0	19
Echoes	2.8	20
Duchess of Malfi	2.7	21
Joe Egg	2.5	22
Tango	2.3	23 (T)
Mad Quartet	2.1	25
Trojan Women	1.8	26

Average: 3.5
Median: 3.75
Range: 2.6
High: 4.4
Low: 1.8

VIII. EVALUATION FORMS A AND B

This report will not deal with the results from Evaluation Forms A and B. In general, the ratings have corresponded almost exactly to those of the Production Evaluation Form. One parallel has special significance: that ratings for the final three questions in Part IV of Evaluation Form A correspond well to the overall composite ratings of the Production Evaluation Form.

IX. CONCLUSIONS

The four-year evaluation process had led to some generalized conclusions which can help in analyzing data, evaluating results and pointing toward the future.

1) Faculty attitudes toward the evaluation process have changed little since initial hesitancies concerning the competency of students to make such evaluation were dispelled with knowledge that student perception led to data valuable for reasons other than a measure of absolute objectivity concerning faculty and departmental levels of achievement. Certainly there has been no rejection of the process or its results. In fact, most faculty feel that usually the student evaluations document their own, less formalized, attitudes toward given productions.

2) The Student Advisory Council, a group of elected graduate and undergraduate theatre students, continues to feel strongly that the evaluation process provides one valuable source for production analysis. The majority of other involved students continues to show neither strong negative nor overwhelmingly positive response to the process. Many find it easy to ignore, seeming not to care one way or the other. Those who complete the various forms appear to do so with care and consideration.

3) One piece of valuable data not presented in this report concerns student attitudes toward student directed and designed productions. The Value to Participants rating for such plays is always very high, and seems to bear little relationship to the excellence (or lack of it) rated in other categories. Students apparently see considerable value in such activity, a factor to be considered seriously in departmental planning.

4) Students can and do perceive differences between productions and between different elements of a single production.

5) That the mean ratings in every possible category are consistently higher than the 'average' score noted in the directions for evaluations seems to suggest that either departmental activity is, indeed, better than average or that students by habit or inclination overrate everything. If the patterns found to be true in student course evaluations hold true for this particular kind of production evaluation, the latter is probably true. Yet the ratings also suggest that departmental standards are growing higher with regularity. Either things are getting better or the level of student expectation is decreasing. Other evaluative sources suggest, in this case, that the former is a more accurate assessment.

6) The evaluation process as currently administered provides data useful for internal purposes only. There exists no method for comparing our productions to the productions of any other university theatre program. Such a process would be possible should enough college theatre programs adopt (and be willing to share the results of) these or similar evaluation tools.

7) Several shortcomings in the evaluation process need to be considered for the future: that students have value perceptions based on varying criteria; that students seem to select less discriminating relationships than might be possible; that the number of students participating in the evaluation process needs to increase (currently only 25-35% of those participating in the production program during a given season complete the forms). Even with these shortcomings, however, the evaluation results seem to reflect what students think and feel about what they have done.

8) Evaluation results thus far have been made available only to faculty members within the department and the uses for such data have been limited to five general areas: A) individual faculty use the compiled figures for their own work in the process of self-evaluation and development; B) the results, together with any written comments, become one source of consultation between the Chairperson and individual faculty; C) student perception of faculty achievement is beginning to be considered as one factor in making faculty work assignments; D) the tabulated figures have been used as one element in the annual faculty merit evaluation process; and E) the results have been most helpful in analyzing the department's overall program of production.

9) The internal process of determining artistic effectiveness, though it has grown throughout a four-year period, must still be considered a beginning rather than a fulfillment. The results have proved useful and revealing; the process has proved valuable; the long-range implications for the development of departmental standards and morale have begun to emerge. It can be hoped that such an evaluation process will lead to continued development of individual faculty and to improved artistic effort in all production programs of the department. In fact, a statement first made in 1972 still seems to summarize effectively the impact and importance of such activity.

> Written critical reviews, judgments about audience response, formal sessions of oral criticism, informal student comments, informal audience comments, the number of students who successfully find employment in theatre, the observed artistic growth of students, the welcome and unwelcome comments of colleagues--all of these and others can lead to a highly subjective, often romanticized, concept of artistic effectiveness.
>
> However, objective rather than subjective information is required. Yet tools for gathering such information have yet to be devised. . . . In the meantime, one tool can be the student evaluation.

APPENDIX I
Production Evaluation Form A:
Directing Department of Theatre Arts

Students who have acted in ticketed productions are encouraged to complete this evaluation form, returning it to the theatre office. Each director will receive a summary of ratings and comments, and the information provided also will be used by the department and college in the continuing attempt to improve production techniques, practices, procedures, attitudes and results.

Indicate your response to each question by circling the number which most clearly express your considered opinion.

5 = outstanding

4 = superior

3 = average

2 = below average

1 = poor

Title of Play _____

Name of Director _____

I. About the Director

1.	Knowledge of directing	1	2	3	4	5
2.	Skill in directing	3	2	1	4	5
3.	Preparation for production	5	2	1	3	4
4.	Communication with actors	2	3	4	5	1
5.	Concern for the audience	2	5	3	4	1
6.	Interest in the production	5	4	3	2	1
7.	Level of creativity	3	4	2	1	5
8.	Organization	2	5	4	1	3
9.	Ability to stimulate actors	4	1	5	3	2
10.	Openness to disagreement	1	2	4	3	4
11.	Attitude toward student actors	4	5	1	2	3
12.	Sense of humor	1	5	4	3	2
13.	Working relationships with co-artists other than actors	2	4	5	3	1
14.	Efficiency	3	5	4	1	2
15.	Level of expectation	5	4	3	1	2
16.	Punctuality	3	2	5	1	4
17.	Helpfulness to you as an actor	2	1	4	3	5
18.	Patience	2	4	1	3	5
19.	Concern for the total production	5	2	3	1	4
20.	Overall effectiveness	4	3	1	2	5
21.	Understanding of the script	5	4	3	1	2
22.	Understanding of actors	3	1	2	4	5
23,	Understanding of the technical aspects of production	4	5	2	1	3
24.	Encouragement of production growth	2	5	3	4	1
25.	Handling of human problems	4	1	3	5	2
26.	Try-out procedures	1	5	2	4	3
27.	The level of creativity expected of you	4	3	1	5	2

II. About You

1. Your enthusiasm for rehearsal	1	2	3	4	5
2. Your enthusiasm for performance	5	4	1	3	2
3. Your concentration in rehearsal	2	1	5	4	3
4. Your preparation for rehearsal	3	5	4	2	1
5. Your punctuality	4	2	3	1	5
6. Your artistic growth through rehearsal and performance	5	1	3	2	4
7. Your growth in the crafts/skills of acting	3	2	4	5	1
8. Your growth in knowledge of and appreciation for theatre	1	5	4	3	2
9. Your overall effort	2	3	5	1	4
10. Your overall results	3	5	4	2	1

III. About Rehearsal

1. The atmosphere of rehearsals	1	3	2	5	4
2. The efficiency of rehearsal periods	2	1	5	3	4
3. The scheduling of rehearsals	4	5	1	2	3
4. Working relationship between actor and director during rehearsals	3	4	5	1	2

IV. About the Performance

1. Quality of the script	5	4	2	3	1
2. Quality of the finished product	1	4	2	3	5
3. Quality of directing	2	5	4	3	1
4. Sense of ensemble	3	4	2	1	5
5. Quality of acting	4	1	3	2	5
6. Sense of theatrical unity	2	1	5	4	3
7. Audience appreciation of involvement with performance	4	2	1	5	3
8. Your awareness of audience response	3	5	2	1	4

General

Compared to all theatre experiences you have had, how would you rate this experience?	2	1	5	4	3
Compared to all directors you have known, how would you rate this director?	5	4	2	3	1
How would you rate this production as a learning experience in theatre?	3	2	1	5	4

OTHER COMMENTS:

APPENDIX I
Production Evaluation Form B:
Technical Department of Theatre Arts

Students who participated in productions under supervision of the design and technical staff during the past semester are encouraged to complete this evaluation form and return it to the theatr office. The information provided also will be used by the department and college in the continuing attempt to improve production practices, procedures, attitudes and results. Indicate your response to each question by circling the number which most clearly expresses your considered opinion.

5 = outstanding
4 = above average
3 = average
2 = low average
1 = poor

Title of Play _____

Person and Position _____ Date _____

1.	Knowledge of theatre area	1	2	3	4	5
2.	Preparation for production	3	2	1	5	4
3.	The skills shown in work	5	3	2	4	1
4.	Communication with you	4	2	5	1	3
5.	Interest in the production	3	4	1	2	5
6.	Level of creativity	5	3	4	1	2
7.	Organization	3	4	2	5	1
8.	Ability to stimulate students	2	5	3	1	4
9.	Openness to disagreement	3	1	2	4	5
10.	Attitude toward students	1	3	5	2	4
11.	Overall effectiveness	4	2	1	3	5
12.	The level of creativity expected from you	5	3	4	2	1
13.	The degree to which this experience increased your production skills in this particular area of theatre	2	4	3	1	5
14.	Concern for the total production	3	1	5	2	4
15.	The finished quality of the work	1	4	3	5	2
16.	Compared to all theatre experiences you have had, how would you rate this experience?	3	5	1	2	4
17.	How would you rate this production as a learning experience in theatre?	2	4	3	5	1

Additional Comments:

APPENDIX II
PRODUCTION EVALUATION FORM
1975-76

5 = Excellent
4 = Above Average
3 = Average
2 = Below Average
1 = Poor

	1	2	3	4	5	6	7	8	9	10	11
Play	Acting	Directing	Play Choice	Setting	Lighting	Costumes	Overall Atmosphere of production	Overall quality of production	Technical Direction	Value to you	Total average
Outdoor Festival											
The Sea Horse											
Woyzeck											
The Birds											
Roots											
Female Transport											
Average Rating											
Median Rating											

APPENDIX III
DISTRIBUTION SCALE - LIGHTING
1974-75, 1975-76

Play	Rating	Rank
Transparent Morning	4.3	1
The Sea Horse	4.1	2
The Birds	4.0	3
Roots	3.8	4
Time of Your Life	3.6	5
Old Times	3.6	5
Female Transport	3.6	5
The Firebugs	3.4	8
Rimers of Eldritch	3.4	8
Woyzeck	3.0	10
Our Town	2.8	11

Average = 3.6
Median = 3.6
Range = 1.5
High = 4.3
Low = 2.8

APPENDIX IV
DISTRIBUTION SCALE - COSTUMING
1974-75, 1975-76

Play	Rating	Rank
The Firebugs	4.8	1
The Birds	4.1	2
Transparent Morning	4.1	2
Female Transport	4.1	2
Roots	3.9	5
Rimers of Eldritch	3.9	5
Time of Your Life	3.9	5
The Sea Horse	3.6	8
Old Times	3.6	8
Our Town	3.4	10
Woyzeck	3.2	11

Average = 3.9
Median = 3.9
Range = 1.6
High = 4.8
Low = 3.2

APPENDIX V
DISTRIBUTION SCALE - PLAY CHOICE
1974-75, 1975-76

Play	Rating	Rank
The Sea Horse	4.6	1
The Birds	4.4	2
Old Times	4.2	3
Firebugs	4.2	3
Time of Your Life	4.1	5
Rimers of Eldritch	4.0	6
Female Transport	3.7	7
Transparent Morning	3.7	7
Roots	3.0	9
Woyzeck	2.7	10
Our Town	2.0	11

Average = 3.7
Median = 4.0
Range = 2.6
High = 4.6
Low = 2.0